

# Music

Teaching music is a task that requires the cooperation of the classroom teacher even if your school is fortunate enough to have an excellent music specialist or a music residency. Residency musicians focus on the creative and performance aspects. Music teachers must teach students to read and write music and allow time for them to actually perform - sing, learn to play keyboards, recorders, etc. Music teachers rarely have enough time to adequately address all the aspects of the music curriculum. There are many activities that can enhance students' ability to respond to music that can be presented by classroom teachers on their own or in collaboration with the music specialist or resident musician. The activities outlined in this section do not require a strong musical background on the part of the presenter. A Music Glossary is included to help you with vocabulary. Musical activities can easily be integrated with other curriculum areas such as social studies and language arts.

Students often have very strong opinions about music. They love rock and hate country or love country and hate rock. Often these opinions are based as much on peer pressure as they are on the student's individual taste. Exposing students to a wide variety of music styles and involving them in creative aspects of interpreting music can broaden their horizons and allow them to enjoy music more fully. Primary students enjoy beginning their day with a group song (led by the teacher or sung along to a tape). This can help settle students down and set the tone for the day. Classical music, jazz, blues, or reggae can often be employed as a soft background as students are involved in arts or other hands-on activities. Traditional work songs (or ones you make up) can be sung as students go about daily chores such as cleaning the room. When you are studying other countries or cultures, access the samples of traditional music on electronic encyclopedias. Ask students what makes this music sound different from the music they are used to hearing. Include live and videotaped performances of music in your lesson plans.

Kentucky has a rich diversity of musical traditions. The Festival of Kentucky Folklife, an annual fall event in Frankfort, showcases Kentucky's folk traditions. The Teacher's Guide to the Festival of Kentucky Folklife (prepared and distributed by the Kentucky Historical Society and the Kentucky Arts Council, agencies of the Education, Arts, and Humanities Cabinet) helps teachers who are taking their class to the festival make the most of the opportunity. It also provides teachers who are unable to attend with activities that help students explore the musical traditions of their own communities. On pages 61-63 you will find activities reproduced from the Teacher's Guide to the Festival of Kentucky Folklife. The first activity is suitable for primary-middle school classes, the second for middle and high school students.



## CLASSROOM ACTIVITY IDEAS

### TRADITIONAL MUSIC

1. Ask students to find out if **anyone** in their family learned to play an instrument or sing informally (without instruction books or lessons) from another family member or friend. If so, make contact with them to determine if they are traditional musicians and invite them to class to share their music with the students. Prepare a list of questions like the ones below for a class interview. Then ask the artist to teach his or her favorites to the class.

*Festival Links* All Festival Musicians

*Academic Expectations:* 1.4-Listening; 2.25-Cultural Heritage

2. Add a traditional music component to a Kentucky studies unit by renting videos or films that feature folk musicians. Appalshop (306 Madison Street, Whitesburg, KY 41858) produces thought-provoking films about Appalachian artists. Kentucky Educational Television has produced documentaries on individual performers, such as "Mountain Born: The Jean Ritchie Story," and a series of programs featuring the diverse performers in the Kentucky Folklife Program's Tour of Kentucky Folk Music. Teachers' guides accompany the KET tapes, which can be purchased at a nominal cost.

*Festival Links:* All Festival Musicians

*Academic Expectations:* 1.4-Listening; 2.25-Cultural Heritage

3. When you study other cultures, research their musical traditions. Examine books for pictures that show whether people make instruments from native materials and song texts that reflect the lifestyles and values of the culture. Ask the school media specialist to help you locate tapes or CDs so you can

hear how the music sounds. Find out if anyone representing the culture lives in your community and invite them to class to share their knowledge of or interest in the music of their native country.

*Festival Links:* Cuarteto, River City Drum Corps, George Wakim, Natasha Williams

*Academic Expectations:* 1.1 -Accessing Sources; 2.19-Geography; 2.25-Cultural Heritage; 2.26-Cultural Diversity

4. Make sure traditional music is part of your arts curriculum by including it in the library of recordings students listen to and analyze in terms of meter, rhythm, melody, aesthetics, and cultural history. The festival sales area will carry tapes and CDs by musicians featured in the festival and other well-known traditional performers with Kentucky roots. The resource lists in this packet include additional sources for folk music recordings.  
*Festival Link:* All Festival Musicians  
*Academic Expectations:* 1.14-Music; 2.23-Analysis of Forms; 2.23-Aesthetics; 2.25-Cultural Heritage

#### Sample Interview Questions

- How did you learn to sing or play?
- What are your favorite tunes and why?
- Do you know any songs that tell a story or tell about the past?
- On what kinds of occasions do you most like to sing or play?
- What makes a good song or tune?
- What qualities does a good singer or player have?

## CLASSROOM ACTIVITY PLAN

### SINGING TRADITIONAL SONGS

#### Overview

Students examine a Kentucky folksong for clues to **the culture that produced it, then perform a song** from a group they are a member of.

#### Academic Expectations

1.1-Music

2.20-Historical Perspective

2.25-Cultural Heritage

2.27-Language

#### Core Content Connections

Social Studies (Historical Perspective)

Arts and Humanities (Music-Responding)

#### Supplies

Song sheet, "I Wonder when I Shall Be Married"

*Folk Songs of the Southern Appalachians as sung by Jean Ritchie* (New York: Oak Publications, 1965)

#### Background

When in 1770 Daniel Boone was discovered all alone in a wilderness meadow singing his heart out, he was probably entertaining himself with a folksong. songs of unknown origin learned informally from relatives or friends have been part of Kentucky traditional culture since the earliest years. When English folklorist Cecil Sharp came to the region in the early twentieth century to document mountain ballad singers, he put Kentucky on the national folklore map.

But Old English ballads are only part of Kentucky's song tradition. There were singers among the Native Americans who lived here when Daniel Boone arrived, the African Americans who first came as slaves, and **immigrants from the Irish to the "boat people."**

More recent traditions range from urban blues to children's songs like "Mine Eyes Have Seen the Glory of the Burning of the School."

Jean Ritchie grew up in the 1930's in a musical Perry County family. Ballads, religious songs, play parties, and love songs passed from generation to generation were performed with and without instruments. As a young woman, Jean moved to New York City, where she performed songs 'with mountain dulcimer for an enthralled urban audience. She has played a central role in the folk music revival scene for decades but maintains her Kentucky ties and repertoire.

The songs of Jean Ritchie and other traditional singers provide an excellent springboard for interdisciplinary studies. Social studies classes can examine the texts for clues to the times, places, and lifestyles they represent. Arts and humanities classes can analyze the words or the music as artistic forms or mirrors of culture. The activity below begins with the analysis of a Jean Ritchie song and culminates with student performances of songs that represent their traditions.

#### Activity

1. Sing or read the text of "I Wonder When I Shall Be Married."
2. Introduce Jean Ritchie and explain that she grew up in a family in which songs like this were passed on from generation to generation without books, sheet music, or formal lessons.
3. Ask the students to **identify words and phrases that reflect aspects of culture that differ from life today. What has changed and why?**
4. Identify the theme of "I Wonder When I shall Be Married." can you think of popular songs today that reflect the same **feelings and values? Why or why not?**

## I WONDER WHEN I SHALL BE MARRIED

I won - der when I shall be mar - ried, Oh, be  
 mar - ried, Oh, be mar - ried, i won - der when I shall be  
 mar - ried, For my beau - ty's be - gin - ning to fade.

My mother she is so willing, Oh, so willing, . . .  
My mother she is so willing for she's  
four daughters besides.

My father has forty good shillings . . .  
and they will be mine when he dies.

My shoes have gone to be mended.. .  
and my petticoat's gone to dye green.

And they will be rezy'by Sunday . . .  
Oh, say! Won't I look Like a queen?

A cup, a spoon, and a trencher . . . and  
a candlestick made out of clay.

Oh, say! Won't I be a bargain.. . for  
someone to carry away?

I wonder when I shall be married, Oh,  
be married, Oh, be married;  
I wonder when I shall be married, for  
my beauty's beginning to fade.

## Sound Stories

Activity Contributed by Phyllis Free

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<b>Grade level:</b>	<b>Primary-high</b>
<b>Materials:</b>	<b>1. Butcher paper or drawing paper</b> <b>2. Markers or crayons</b> <b>3. Writing supplies</b> <b>4. Tape recorder (optional)</b> <b>5. Talking stick (see Overview)</b> <b>6. Music Supplies (see Overview)</b>
<b>Time:</b>	<b>60 - 120 minutes for initial session. Additional time for extensions.</b>
<b>Core Content Addressed:</b>	<u><b>Creating/Performing:</b></u> <b>Improvise (2.22)</b> <b>Compose and notate short pieces of music demonstrating unity/variety, tension/release, and balance. (2.22)</b> <u><b>Responding:</b></u> <b>Compare and contrast the quality of compositions and performances, using specific musical terms and elements to describe their technical and expressive qualities. (2.23)</b> <u><b>Music Elements:</b></u> <b>Rhythm, Melody, Harmony, Form, Timbre, Dynamics</b> <u><b>Students connect knowledge and experiences from different subject areas. (6.1)</b></u>

**Overview:** In this activity, students connect all the arts disciplines, beginning with a musical improvisation. We typically assume that a story is created first and then a musical score is created to accompany the story. In this activity, spontaneous musical improvisation is the inspiration for visual art, story, dance, and theatre, as well as the basis for writing.

Students use percussion instruments and found objects which can be used to create percussion sounds (i.e. plastic buckets, kitchen utensils, food containers, wooden sticks, metal objects, shakers made from recyclable containers with contents such as dried beans, rice, macaroni, sea shells, pebbles, etc.). Other available musical instruments (including woodwinds, brass, strings, and voices) are optional.

If desired, a class session can be devoted to creating and decorating musical instruments from recycled items brought from home. Encourage students to explore and experiment with a variety of materials, designs, and sounds. The objective should be for each student to create an instrument that is an expression of his/her own creativity--with its own unique shape, design, and sound quality. Books such as KIDS MAKE MUSIC by Avery Hart and Paul Mantell (Williamson Publishing) may help to generate ideas that students can incorporate into their own original designs and methods of construction.

Alternatively students can be

presented with the raw materials at the beginning of the session.

During the activity students will use a “talking stick.” Only the student who has the talking stick is allowed to speak. This is a highly effective way to control the noise volume during an exciting activity and also to ensure that each student has the opportunity to be heard. A talking stick can be as simple as a ruler, but students really seem to respond to a stick with some sort of decoration. (Many students use the talking stick as a simulated microphone.)

**Introduction:** Students are asked to close their eyes and pay attention to the pictures that come into their minds as they listen to a short, improvised, live musical composition (or sample of recorded music) -- as if they are listening to the soundtrack of an imaginary movie.

When the music ends, students are asked to open their eyes and quickly tell or write what they saw - to name or briefly describe what images came into their minds as they listened to the music and sound effects incorporated into the composition. Ask them to describe what they saw at the beginning, middle, and end of the composition.

This quick warm-up exercise may be repeated two or three times, with a different musical composition each time, so that students become more and more comfortable with letting their imaginations flow in response to sounds.

**Sound Stories Activity:** Step 1. A small group of students is selected to become an ensemble of musicians. The rest of the class is the audience. Using musical instruments, found objects, and vocal sounds, the ensemble creates a sound story by performing a short, improvised musical composition with a distinct beginning, middle, and end. Audience members listen, with eyes closed, paying attention to the images that come into their minds as they listen.

Step 2. A group of volunteers from the audience are selected to become artists. Using colored markers and a large sheet of butcher paper on the floor, the artists quickly sketch an image on the paper (without talking and without using words) to help them remember one thing they saw or imagined. Tell students to focus on getting the image down on paper as quickly as possible, not on drawing a pretty picture.

Step 3. When the sketch artists have returned to their seats, another group of volunteers from the audience becomes storytellers. The storytellers surround the butcher paper and look at the images that have been drawn, each selecting one image upon which to focus. Instead of trying to interpret what the artist had in mind, each storyteller focuses on what the image brings to mind for them -- what they imagine it to be.

Using the visual images as prompts and a talking-stick to pass from one teller to the next, the storytellers create a “round-robin” story, each storyteller incorporating their interpretation of the visual image in front of them into their

part of the story. The story should follow a logical sequence with a distinct beginning, middle, and end.

**Step 4.** Using the same visual sketches as prompts, a new group of storytellers surrounds the butcher paper and passes the talking-stick to create a new story.

This time, while the storytelling is in progress, a new ensemble of musicians performs an improvised soundtrack of music and sound effects to accompany the story. Another group of students performs as an ensemble of actors who pantomime or act out the story as it is being told. Another group performs as an ensemble of dancers who improvise movement to express their interpretation of what they hear.

### **EXTENSIONS and OPTIONS**

Repeat Steps 1-4, rotating groups until all students have had the experience of performing as musicians, storytellers, actors, and dancers. During each rotation, a group of students may also be retained to function in the role of audience to observe the performance of their peers. After the performance, ask for constructive comments from the audience. Ask them to interpret rather than evaluate what they have seen.

Once students have had the opportunity to participate in each of the four art forms, allow them to divide into groups, according to their own preferences, to create an entirely new composition beginning with Step 1.

Consider Steps 1-4 as a first draft. Ask students in each group to brainstorm ways they could enhance their part of the performance if they had a chance to do it again. Allow time for members of each group to collaborate among themselves and for all groups to collaborate together. Allow students to perform a second draft, then ask them to reflect upon the overall performance. What worked effectively? Were there any problems during the performance that could be corrected in the future? What changes would make the performance even better? Subsequent drafts will lead to further discovery, more refined revisions, and the enhancement of performance skills.

**Collaborative Production:** After revising the story over several oral drafts, the storytellers' performance may be audiotaped and transcribed to document the story in writing. The written story may be adapted into script form for dramatic presentation by actors.

Musicians collaborate to create a score to accompany the drama. Help students focus on achieving unity while incorporating variety in the composition. Ask them to consider which sections need to demonstrate tension and which should demonstrate release. Talk about the need to reach a balance between tension and release. If appropriate, work with the music teacher to have students notate their score. Explain that this notation is a documentation similar to the transcription of the story.

Dancers collaborate to create choreography. Visual artists may design and create sets or backdrops for a performance of the full production.

Students may be asked to journal and/or present written reflections describing their observations, discoveries, and feelings experienced during this process of collaboration. If you have journal entries that you have written, share these with your students to demonstrate how personal journals can serve to reaffirm our creative lives and help us remember experiences from our past.

These journal entries can also serve to document the project. If you are working with an artist-in-residence on this project, the journal entries can be used to evaluate the project for the Kentucky Arts Council or other funding source. Students enjoy knowing that their writing can serve these real world needs.

**Individual Writing:** Each individual student can make notes to record images that come to mind while they are listening to music. Notes may be in the form of verbal and/or visual images. Each student can write their own individual story using their notes as prompts. Allow time for students to review and revise their stories over multiple drafts. (Option: Students may exchange notes and use each other's images as prompts.)

**Collaborative Writing:** Students can be divided into several writers' groups. Group members share their prompt notes, then collaborate to select and arrange the order of images to be used as a story-board and/or sequence of word prompts to create a story. Encourage groups to try both the round-robin technique and a process of collaboration. Have them discuss and determine which process resulted in the best story and why.

**Exploring Different Forms:** Beginning once again with musical improvisation as the stimulus, students respond by generating their own individual list of visual and/or verbal images. Using these images as prompts, students may write poems or song lyrics, create a storyboard for a film script, create advertising copy for the movie they imagined while listening to the music, write a synopsis of their imagined movie, write a news article about imaginary events that occurred during the music, etc.

Prompts generated through this same process may be used by students as the basis or inspiration for more extensive projects resulting in individual art works rendered through painting, drawing, collage, sculpture, musical composition, choreography, oral interpretation, dramatic monologues, etc.

### **MUSIC NOTES**

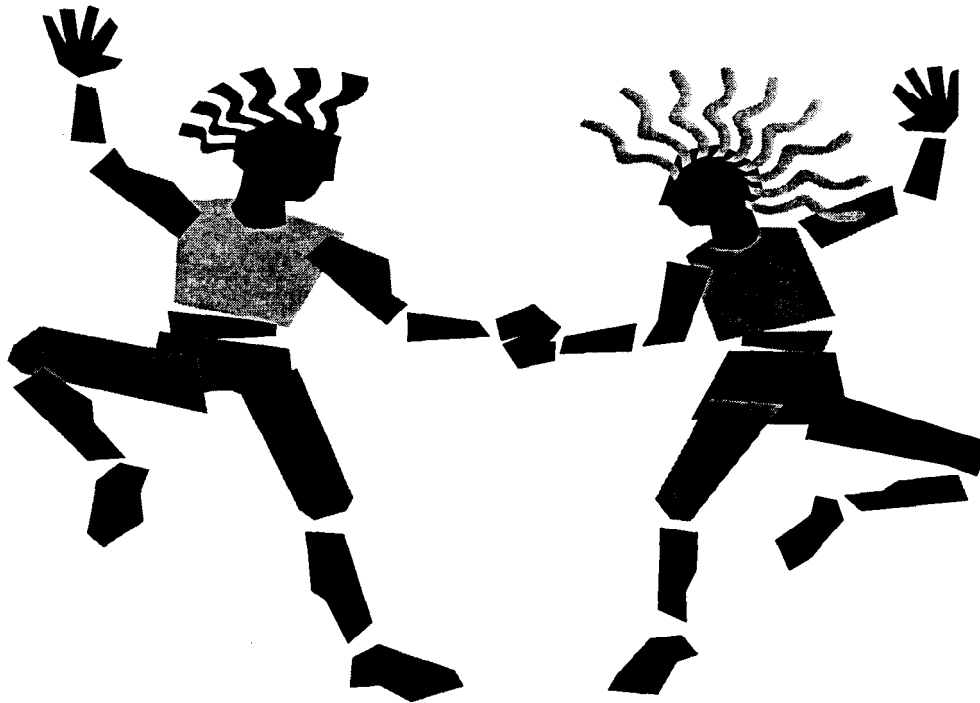
All students should be given the opportunity to perform as musicians, regardless of their level of ability or musical training. Students who are trained instrumentalists should be invited to bring their instruments to class to be used in performing the musical improvisation. However, they should also be encouraged to explore the use of other instruments, including home-made



instruments and found objects which can be used to produce musical sounds and/or sound effects.

In the course of performing the improvised musical composition, students should be encouraged to focus and reflect upon their use of primary musical elements such as tempo, dynamics, timbre, texture, rhythm, pitch, melody, and harmony.

In addition to these primary elements, students may also reflect upon their performance as a member of the ensemble. Special attention should be given to the intrapersonal aspects of the experience, as well as the interpersonal aspects. How did it feel? What did you discover about yourself as an individual performer and as a member of the ensemble? Were you a leader or a follower? What did you learn about music? What new ideas do you have now about music, sound effects, and improvisation?



## Traditional Music and Visual Images

### Activity Contributed by Sue Massek

<b><u>Grade level:</u></b>	<b>upper primary- middle</b>
<b><u>Materials:</u></b>	<b>large sheets of drawing paper - 3 per group Crayons and markers MUSIC webs</b>
<b><u>Time:</u></b>	<b>2 sessions, 45-60 minutes each</b>
<b><u>Core Content Addressed:</u></b>	<p><b><u>Creating/Performing (Visual Art):</u></b> Make art for a specific purpose using the elements of art and principles of design to communicate ideas. (2.22)</p> <p><b><u>Responding:</u></b> Identify and compare various styles and functions of music from European and Asian cultures. (2.25, 2.26)</p> <p><b><u>Music Elements:</u></b> Rhythm, Melody, Harmony, Form, Timbre, Dynamics</p> <p><b><u>Students connect knowledge and experiences from different subject areas.</u></b> (6.1)</p>

**Overview:** In this activity, students respond to music from a variety of cultures through visual art and then interpret their visual art in poetry. This activity is an excellent way to introduce a unit on cultures, whether you are focusing on one particular culture or presenting a multi-cultural unit.

**Activity:** Session One: Divide the class into groups of two or three students each. Give each group three large sheets of drawing paper and crayons or magic markers.

The teacher plays three different musical selections that represent Early American, Asian, and Western European Cultures. Each selection is approximately 10 minutes long. This can be one long selection or several shorter tunes. As each selection is playing, students close their eyes and allow images to form freely in their minds. They then draw these images on the paper. The images created by each musical selection should be drawn on a separate sheet of paper.

Each group shares their drawings with the rest of the class explaining:

1. What elements of music made them think of these images?  
Rhythm, Melody, Harmony, Form, Timbre (Tone Color), Tempo, Dynamics
2. What, if any, common elements are there in the drawings of the students in the group? While the specific images might be different, are there common emotions or themes (nature, tranquillity, turbulence, etc.)?

Save the drawings for the next session

**Session Two:** The groups of students select their favorite drawing and discuss the images. They write a poem based on the images. (You may want to refer to the cinquain poetry activity in “Connecting with Lines,” page 24, or the diamante poem under “Creating a Dance Phrase,” pages 47-48). They listen to the selection of music that inspired their drawing and decide which portion of the selection would make a good background for a reading of their poem. Have students practice reading to the music to find an appropriate rhythm and pitch. Also discuss how the dynamics (loudness or softness) of the music effects the reading. Students present their poem/drawing/music combination to the class.

If possible, videotape the presentation. (See the Video Poetry section, page 108.) Have each group of students make a title frame and shoot it to introduce their segment. During the reading of the poem, the camera should be focused full frame on one section of the drawing at a time and the music selection should be playing softly in the background.

### **Follow-up Activities:**

Share a variety of musical selections from the same musical traditions represented in the activity. Discuss these musical traditions and the cultures from which they come. You may choose to share visual images from the various cultures, both photographs of the culture and art work from the culture. Allow students to compare and contrast the images they produced with these cultural images. They may want to produce a second video poem incorporating imagery from the culture itself.

You may also want to show pictures of some of the instruments the students heard. For pictures of instruments from around the world, use the Usborne Round the World Songbook by Emma Danes, published in the USA by EDC Publishing, Tulsa, OK. This resource also includes pictures of dancers from around the world.

**Suggested Resources:** This is a list of CD’s that can be purchased through Elderly Instruments, 1100 N. Washington, Lansing MI 48906, (517) 372-7890. They have an incredible selection of music from around the world and will send a catalog if requested (catalog numbers included). You can also order through Joseph Beth Booksellers in Lexington or Cincinnati.

Vietnam.. . .Moonlight in Vietnam  
The Khac Chi Ensemble  
Traditional Vietnamese Music  
CD HSTR-cd0005  
Elderly Instruments

Japan..... Japan: Kabuki and other  
Traditional Music  
Various Artists  
Music played on Traditional Instruments  
CD NONE cd72084  
Elderly Instruments

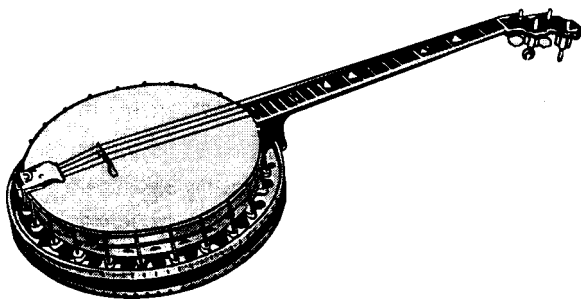
China.....Ambush on all Sides  
Jade Bridge  
Classical Chinese Music on  
Traditional Instruments  
CD HSTR -cd0004  
Elderly Instruments

Early American.....Times Ain't Like  
They Used To Be:  
Early American Rural Music  
Vol 1. - Various Artists  
American Traditional Music  
CD YAZ cd2028  
Elderly Instruments

France....Accordeon: Nostalgic  
Poet of Paris - Various Artists  
Parisian Music of the 20's and 30's  
CD ASL cd5203  
Elderly Instruments

The Music of Kentucky - Vol2  
Early American Rural Classics  
1927-37 - Various Artists  
CD YAZ cd2014  
Elderly Instruments

Italy..... Italian String Virtuosi  
Various Artists  
Great masters from the 20's and 30's  
CD ROUN cd1095  
Elderly Instruments



## New Verses for Old Songs

### Activity Contributed by Sue Massek

<b><u>Grade level:</u></b>	<b>middle-high</b>
<b><u>Materials:</u></b>	<b>tapes or CD's of contemporary music OR sheet music for contemporary music. MUSIC web handouts</b> <b><u>Optional:</u> arts materials and/or grab bag of costume supplies (See <u>Variations.</u>)</b>
<b><u>Time:</u></b>	<b>3 sessions, 45-60 minutes each</b>
<b><u>Core Content Addressed:</u></b>	<p><b><u>Creating/Performing:</u> Sing familiar songs accurately and expressively (2.22)</b></p> <p><b><u>Responding:</u> Identify and discuss elements of music and musical forms. (2.22, 2.24)</b></p> <p><b>Analyze and describe how factors such as time, place, and belief systems are reflected in music. (2.25)</b></p> <p><b>Analyze and describe music's influence on history and its ability to shape culture. (2.25)</b></p> <p><b><u>Music Elements:</u> Rhythm, Melody, Harmony, Form, Timbre, Dynamics</b></p>

**Overview:** Students understand how the structural organization of music, the elements, come together to create the style of music that reflects individual cultures. They explore the use of particular musical styles to communicate ideas and comment on social issues, determining which type of music is most suitable for various ideas or issues.

**Activity:** Divide students into groups of four or five. Try to include one fairly strong singer in each group and a variety of talents and learning styles.

Distribute the MUSIC webs (page 74) and quickly review with students the elements of music to be sure they understand what each term means. (See Music Glossary.)

Explain that musicians and songwriters have often explored current events or issues through their songs. Examples include Joan Baez, Pete Seeger, and Bob Dylan. In this activity, groups of students will create new lyrics to familiar songs, thematically exploring a current issue or event. The groups may choose from current American styles of music such as blues, gospel, country, bluegrass, rap, rock, reggae, or jazz. The familiar song should be selected based on the relationship between its musical style and the thematic content of the issue or event

the students have chosen to explore. To the extent possible, allow students to make their own choices as this will increase their sense of ownership and ensure that students know the song well. The only restriction is that the song be appropriate for a school project. (If needed, lead a class discussion of what is appropriate.)

Each group will write new lyrics about their chosen topic using the tune of the song they have chosen. Students must use the same elements of music as the original song. Before creating their new lyrics, ask the groups to analyze

their chosen song by using the MUSIC webs. Let them see the sample of the completed web for “Achy Breaky Heart.” If they are uncertain about the elements of the song they have selected, or if the members of the group disagree, let them listen to the song or look at the sheet music. (They may have to select a different song if their first choice is not available.)

Each group will create a performance piece for the rest of the class using the song they have written. In the introduction the group must explain what elements of music they used to communicate the style and cultural background of their song and how this relates to the topic of their new lyrics.

Students may make their performance piece as complicated as a skit with stage art or as simple as introducing the song and singing it. They may add a visual art component to their presentation or use costumes or props.

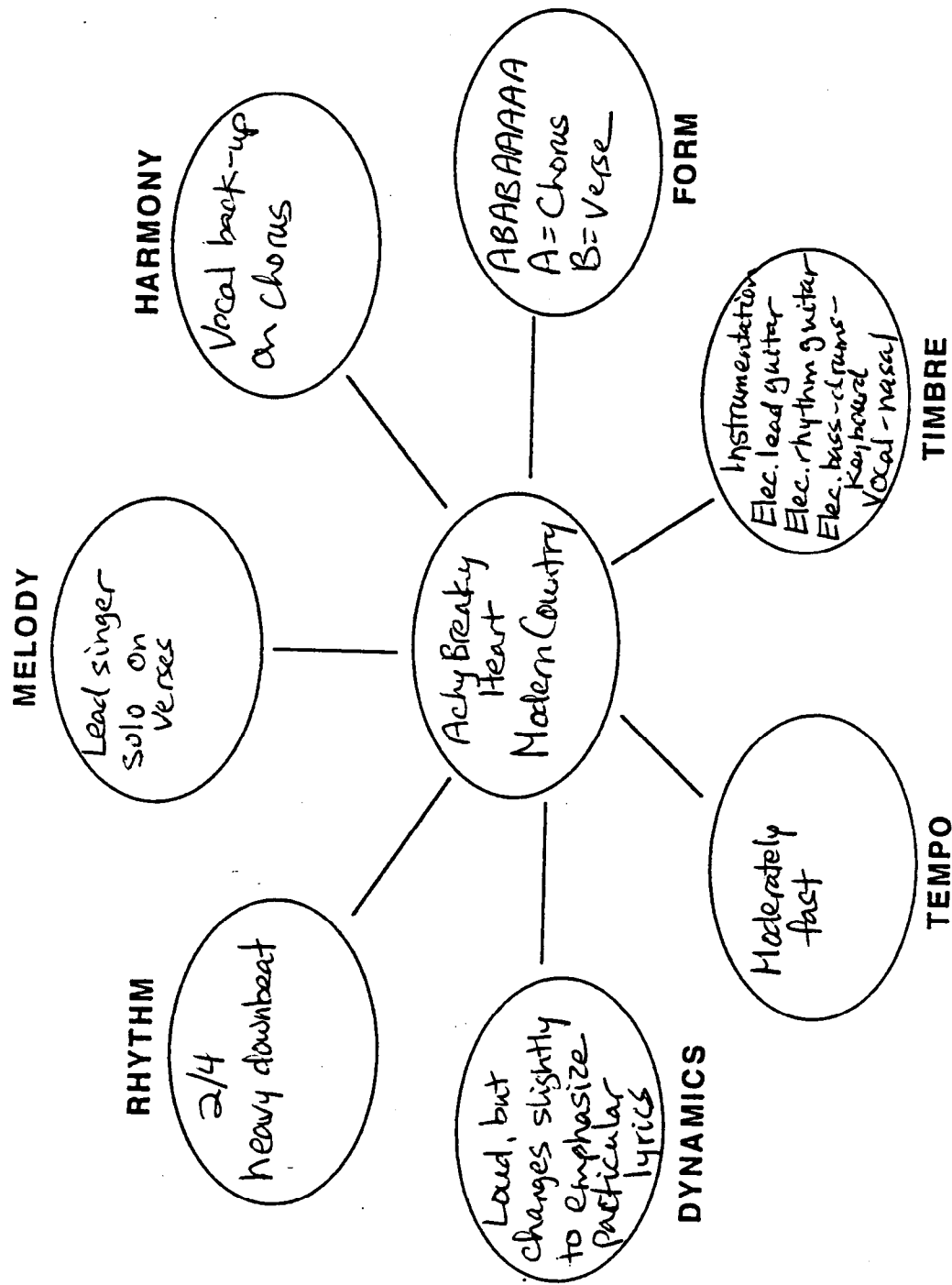
**Variation:** If you choose to assign or encourage a visual component, you will need to have art materials on hand. Also if you have a grab bag of possible costuming aids, such as scarves, ties, wigs, old suit coats or dresses it can give the students more options.

**Assessment Ideas:** Teacher observes student participation and cooperation with the group. Teachers evaluate the text of the song as well as its presentation. Teacher watch for student understanding of the following: the elements of music, how time, place and society influence music, and that although people are different, they share some common interests and attitudes.

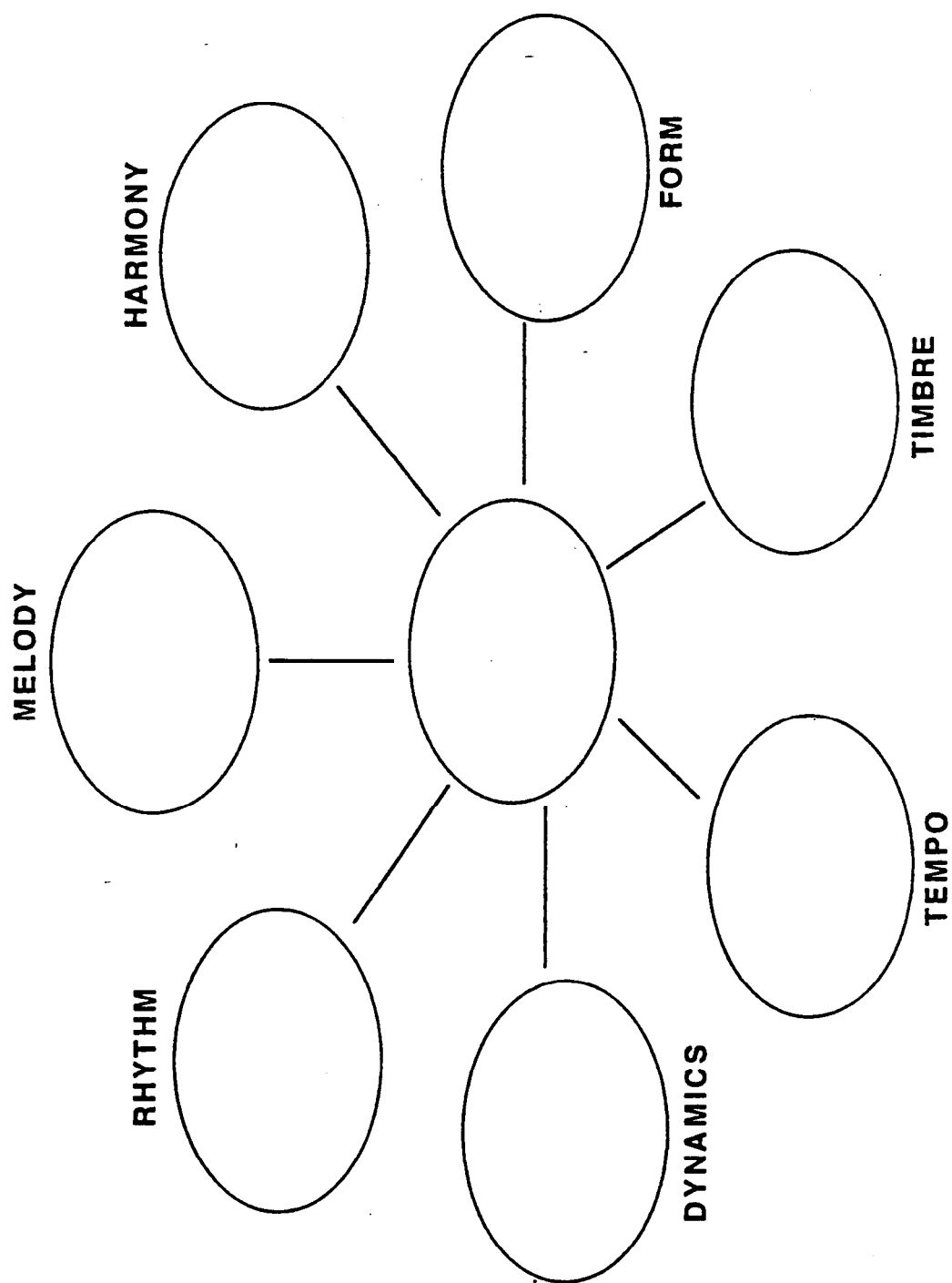
**Example of Performance Piece Based on Achy Breaky Heart:** One student introduces the band and the song. “This is a song about the plight of the tobacco farmer and the dangers of smoking. We chose country music to represent the culture of the tobacco farmer. The heavy down beat 2/4 rhythm on the drums is typical of today’s country music. The timbre of the male country singer is particularly nasal. The often repeated chorus is also a common form in country music.”

One student displays art work that reflects the song: drawings of tobacco farms and drawings of smokers’ lungs. One student plays make-shift drums from an upside down trash can and a glass with water in it, using pencils as drum sticks. One student represents the lead singer. (Usually it works better to have everyone in the group sing along, unless you have some outgoing students who don’t mind singing solo in public.)

**Follow-up Activities:** As groups or individuals, research the use of political or protest songs in the labor movement, the civil rights movement, or the environmental movement. Learn about musicians noted for their political activism such as Bob Dylan, Joan Baez, Pete Seeger, and Woodie Guthrie. Explore (through writing or a class presentation) the question of how these songs and the musicians who wrote and performed them were influenced by the times and societies in which they lived. How did their music influence their culture?



# MUSIC



# MUSIC

Mary Anne Lock 1997



## Drawing the Classics

### Activity Contributed by Gerald Chafin

<b><u>Grade level:</u></b>	<b>Middle</b>
<b><u>Materials:</u></b>	<b>1. Tape or CD of Mozart's 40th Symphony</b> <b>2. Large drawing sheets - 2 per student (economy grade)</b> <b>3. Markers in a variety of colors</b> <b>4. Connecting with Lines vocabulary list (from Connecting with Lines in Visual Arts)</b> <b>5. Elements of Music webs - one per student</b> <b>6. sheet music</b>
<b><u>Time:</u></b>	<b>60 minutes</b>
<b><u>Core Content Addressed:</u></b>	<b><u>Responding:</u> Identify and discuss elements of music. (2.22, 2.24)</b> <b>Interpret music notation and symbols. (2.23)</b> <b><u>Cultures/Periods</u></b> <b>European/Classical</b> <b><u>students connect knowledge and experiences from different subject areas. (6.1)</u></b>

**Overview:** Sometimes the easiest way to help students grasp concepts in one arts disciplines is to use responses from another arts discipline. Activities that integrate two or more arts disciplines help students see the inter-relatedness of the arts.

Integrated arts activities also help promote the development of links between the various intelligences. According to the theory of multiple intelligences, each person possesses at least eight distinct intelligences (visual/spatial, musical/rhythmic, verbal/linguistic, bodily kinesthetic, interpersonal, intrapersonal, logical/mathematical, and naturalistic). By utilizing several intelligences in an activity, you allow each student's dominant or stronger intelligence to enhance his/her weaker intelligence area.

In this activity, students will integrate musical/rhythmic intelligence, visual/spatial intelligence, and verbal/linguistic intelligence.

**Activity:** Distribute one sheet of drawing paper and a black marker to each student. Tell them you are going to play one movement from Mozart's 40th Symphony and you want them to respond to the music by drawing lines on their paper as they listen. They are

not to try to draw shapes, just lines that flow with the music. Play the first movement and let the students draw lines.

Post the sheets around the room and distribute the Connecting with Lines sheets. Lead a class discussion about the similarities and differences of the lines on the sheets. Use the Connecting with Lines hand-outs (page 23) to help students think of words to describe the lines, but do not restrict them to this list.

Distribute the Music Webs (page 75) and quickly review the elements. Ask students which element they think they were responding to when they drew their lines.

Distribute a second sheet of drawing paper and some colored markers. (Each student should have access to five different colors, but they will use them one at a time, so they can share.) Tell students to draw horizontal lines to roughly divide the sheet into five sections. Tell students that this time you want them to respond to the melody of the music in the top section. Play the opening section. Tell students they are to respond to rhythm in the second section of the sheet and play the same section of the symphony. Repeat, placing dynamics in the third section, tempo in the fourth, and timbre in the fifth. Ask students to write words in the appropriate spaces on their Music Webs to describe the lines they have drawn.

Place students in groups of four and have them compare and contrast their lines and descriptive words. Ask each group to make a brief oral presentation about their observations of similarities and differences. Remind them to use words that describe their lines.

Next lead a class discussion of how the music makes the students feel. Brainstorm a list of emotion words that relate to their responses. (Remember, there is no right or wrong to this.) Ask them to look at their visual and verbal interpretations of the various elements of the music and decide which elements contributed to their particular response.

Look at a sample of sheet music with students. Show them notational aspects (time signatures, notes, sharps, flats), dynamic markings (pp, p, mp, mf, f, ff), and tempo words (allegro, moderato, largo) that refer to various elements. Discuss the words or notations that might be used in the various sections of their drawing sheets.

### **Follow-up Activities:**

1. Using the “line” words and the “emotion” words as a word bank, have students write poetry interpreting the music. Haiku, diamante, cinquain, or free verse would all be appropriate.
2. Do a Video Poetry project based on this activity. Present the video to the school, the site based council, a PTA meeting, a Board of Education meeting, etc.
3. Repeat this activity using diverse styles, such as Baroque era, Romantic era, or contemporary music. Music of composers such as Bach, Beethoven, and Tchaikovsky provide appropriate stimuli.
4. Write essays that compare and contrast the elements of visual art and the elements of music to explain the similarities and differences to younger students.

# Elementary Music Assessment

## ELEMENTS OF MUSIC

Rhythm (whole, half, quarter, 8th - notes & rests, meter (duple/triple))  
Melody (shape, direction, up, down, same, skip, step, high/low, treble clef lines & spaces)

Form (2 part (AB), 3 part (ABA), rounds, call/response, verse/chorus)  
Timbre (Voices (male/female) & Instruments (brass, strings, woodwinds, percussion))  
Dynamics (loud, soft, piano, mezzo piano, forte, mezzo forte)

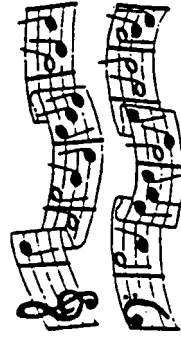
Tempo (fast, slow)

Harmony (unison, parts, intervals)

Tonality (major, minor, home tone)

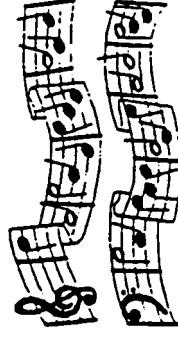
## STYLES/GENRES

Blues, Pop, Rock, Rap, Country, Game Songs, Work Songs, Lullabies, Marches,  
Patriotic, Folk Songs



## CULTURES & PERIODS

Native American  
West African  
American Folk  
Baroque  
Contemporary



# MS Music Assessment

## ELEMENTS OF MUSIC

Rhythm (Syncopation, 16th notes & rests, dotted quarter & dotted 8th.16th patterns, meter (6/8, asymmetrical or unusual (5/4)

Harmony (blues progression, triads/chords, modulation)

Form (Rondo, Theme & Variations)

Dynamics ( Crescendo, Decrescendo, Fortissimo, Pianissimo, mp, p, pp, mf, 1, ff, <, >)

Tempo (Largo, Moderato, Allegro)

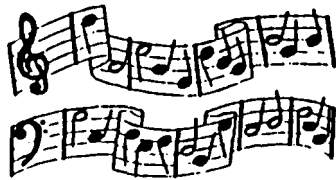
Melody (Lines & Spaces - Bass Clef, Phrase, Sharps, Flats,  
Key Signatures [up to 2 flats and 2 sharps], cadence)

Timbre (voices- SATB, Electronic/Synthesized sounds)

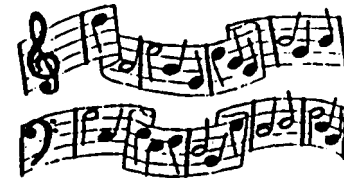
## STYLES & GENRES

Jazz, Spirituals/Gospel, Broadway Musicals, Opera, Ballads

## CULTURES & PERIODS



Asian  
European  
Classical  
Romantic  
26th Century



Jimmie Dee Kelley

## FUNCTIONS OF MUSIC

Recreational  
Ceremonial  
Artistic Expression

# HS Music Assessment

## ELEMENTS OF MUSIC

**Form** (Overture, Sonata, Symphonic Movements,  
Opera-Overture, Aria, Recitative)

**Melody** (Melodic Motif, Development, Letter Names for full  
grand staff - treble and bass including middle C)

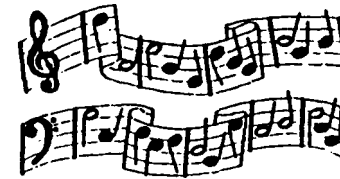
## STYLES/GENRES & PERIODS

Chronological progression of Western European periods from  
Baroque through 20th century



## CULTURES

Latin American



## OTHER

D.C., D.S., al fine, Coda, Coda sign

# Historical and Cultural Awareness

## PERIODS OF HISTORY

Renaissance  
Baroque  
Classical  
Romantic  
Modern/Contemporary

## CULTURES

Native American  
West African  
American Folk  
Asian  
European  
Latin American



## STYLES

Pop  
Game Songs  
Work Songs  
Blues  
Rock  
Rap  
Country  
Lullaby  
March  
Patriotic  
Jazz  
Spirituals/Gospel  
Broadway Musicals  
Opera  
Ballads  
Rounds